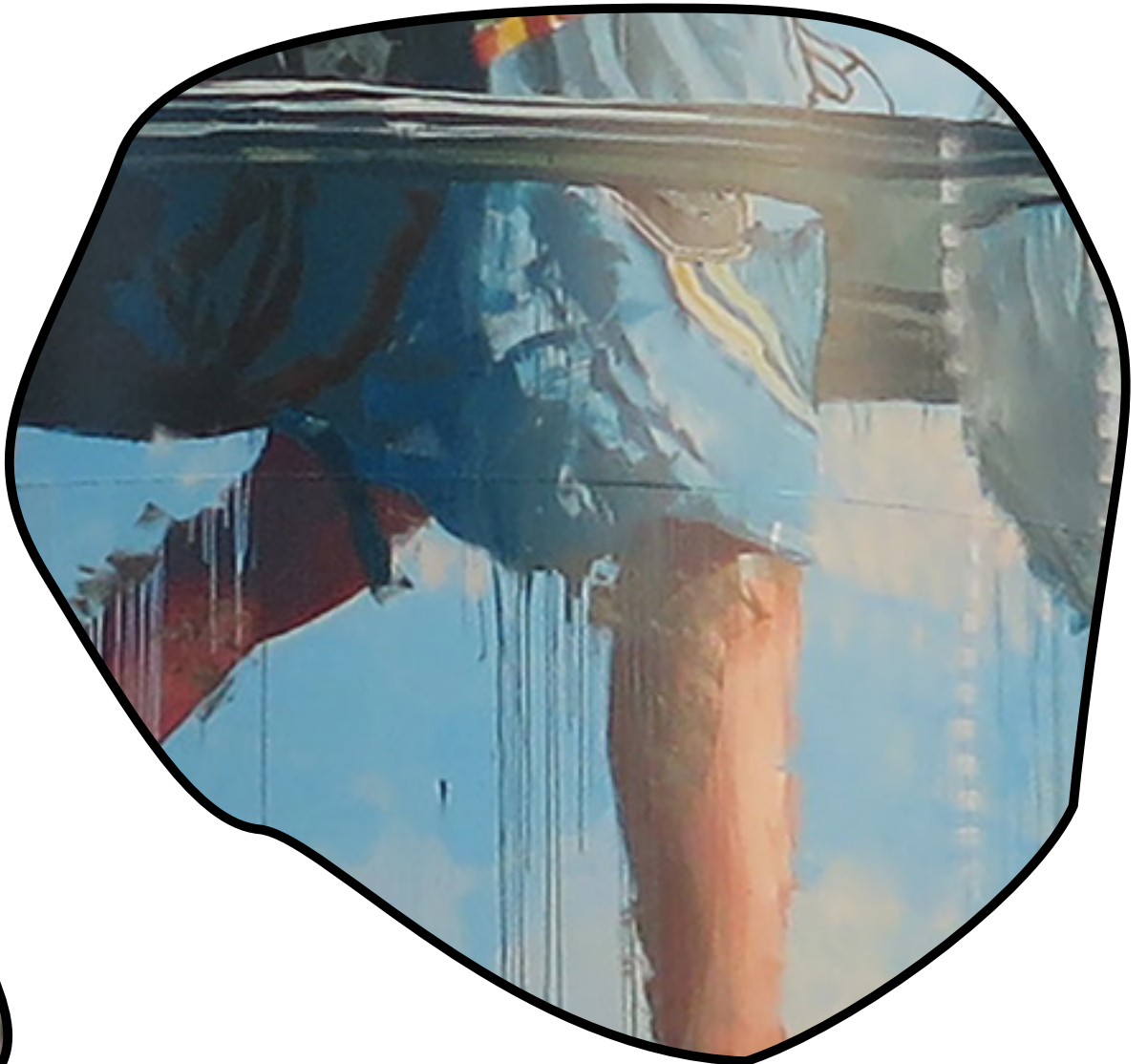
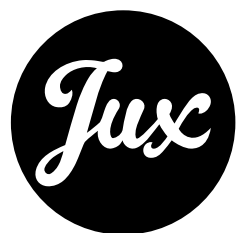


# NUART FESTIVAL 2016





@juxtapozmag | juxtapoz.com

# NUART CREW 2016

CURATOR  
Martyn Reed

PRODUCTION  
Vegar Smiil  
Trym Prestholm  
Jon Eide  
Teddy Solano  
Wan Ho  
Calum Lasham

FESTIVAL MANAGER  
James Finucane

FESTIVAL COORDINATORS  
Marisa Molin  
Simen Sædberg

VOLUNTEER COORDINATOR  
Liz Ramsey  
Henriette Piekola

PRESS LIAISON  
Anne Schmidt

NUART PLUS  
Eirik Sjøholm Knudsen  
Emma Arnold

NUART GALLERY  
Jesper Kristensen  
Mariella Della Puppa Zorz

OFFICIAL PHOTOGRAPHERS  
Ian Cox  
Henrik Haven  
Brian Tallman  
John Rodger

FILM  
Doug Gillen (Fifth Wall)

GUIDED TOURS  
Erik Rønning Bergsagel  
Mike Wojtowicz

EDUCATION PROGRAMME  
Priscila Serrano

GRAPHIC DESIGN  
Studio Bergini

TYPEFACE  
Lars from Bold Decisions

PARTNERS  
Block Berge Bygg  
CID  
Flügger Farve  
H&M Malerservice  
Hove West  
Institut Francais  
Kolumbus  
Montana Cans  
Myhregaarden Hotel  
Ostehuset  
Ramirent  
SF Kino Stavanger  
Stavanger Aftenblad  
Tou Scene

OFFICIAL SUPPLIERS  
KG Fosshagen  
Lervig  
Skilthuset

SUPPORTED BY  
Norsk Kulturråd  
Rogaland Fylkeskommune  
Stavanger Kommune

NUART PATRONS CIRCLE  
Anne & Harald Espedal  
Brit Rugland  
Camilla Veen  
Eli Ertvaag (BGE Contemporary Art Projects)  
Signe Anne Stensrud

MEDIA PARTNERS  
Arrested Motion  
Brooklyn Street Art  
Graffiti Art Magazine  
Instagrafite  
I Support Street Art  
Juxtapoz  
Widewalls

CULTURAL PRODUCERS INITIATIVE  
Alexis Bernazeau  
Bjørn Van Poucke  
Chris Bondue  
Hélène Planquelle  
Kristina Borhes  
Liz Ramsey  
Marie-Ange Baudin  
Mauro Acito  
Noé Lebourg  
Nazar Tymoshchuk  
Paul Eggins  
Samir Mhadeb  
Saziso Phiri

SPECIAL THANKS  
Aleksandra  
Anna B  
Anna C  
Beate  
Calum  
Cato  
Eirik  
Flavia  
Flora  
Frank  
Gabriel  
Graeme  
Hege  
Henrik  
Henrik  
John  
Jon  
Kristin  
Kateryna  
Laura  
Mark  
Mike  
Nina  
Priscila  
Rashid  
Sesella  
Tor Ståle  
Tomas  
Thomas  
Teddy  
Åge

AN EXTRA SPECIAL THANKS TO ALL THE  
VOLUNTEERS WHO MADE THIS EVENT  
POSSIBLE

# NUART FESTIVAL PROGRAM

## EXHIBITION OPENING – "POST-STREET ART"

The grand opening of this year's Nuart Festival takes place on Saturday 10 September at 19:00 at Tou Scene Centre for Contemporary Art. Tou Scene, Kvitsøygata 25, 4014 Stavanger

## EXHIBITION – "POST-STREET ART"

11 September – 16 October 2016  
Opening hours: Wed – Fri 12:00 – 17:00 / Sat – Sun 11:00 – 16:00  
Tou Scene Beer Halls, Kvitsøygata 25, 4014 Stavanger

Adult: 80kr  
Student/Senior: 50kr  
Children under 11 are free

# STREET ART TOURS

Join us on our weekly Nuart Festival Street Art Tours, where our Nuart Guides will discuss the works and the artists behind them, as well as some insider and behind the scenes stories. This year we have two Street Art Tours:

**NUART FESTIVAL STREET ART TOURS** take you from Tou Scene in and around Storhaug and focus on the new artworks created for Nuart Festival 2016.

Departing every Sunday at 14:00 from Tou Scene Beer Halls until 16 October.

Our first and last tour departing 11 September\* and 16 October will be in English. All other tours will be given in Norwegian.

Tickets: 100kr  
Children (under 11): free  
\*Tour departing on 11 September will be FREE, as part of the Nuart Festival program.

**STAVANGER SENTRUM STREET ART TOURS** take you through 15 years of Nuart Festival's impressive Street Art history and the evolution of Stavanger into one of the world's leading destinations for Street Art.

Departing every Saturday at 14:00 from Region Stavanger Tourist Office, Domkirkeplassen 3, 4006 Stavanger

Adults: 150kr  
Student/Senior: 100kr  
Children (under 11): free  
Family (2 adults and 2 students/seniors): 400kr

# NUART PLUS

PROGRAM

Nuart Plus is our annual series of academic and industry talks from some of the world leading artists, academic and industry professionals. A dynamic series of talks, presentations, workshops, panel debates, film screenings and more take place in the days before the exhibition opening. Previous guests have included Ron English, Swoon, Saber, Chris Stain, Dan Witz, Brad Downey, Logan Hicks and many, many more.

The events are recorded and made available on our website for research and educational purposes for free. The archive will be developed over the coming years into what we hope eventually gives an important historical insight into the life and times of Street Art.

This year's Nuart Plus symposium will explore the topics of "Utopia and Rights to the City" and "Dada, Art and Everyday Life" on the 500th anniversary of Thomas More's "Utopia" and 100th anniversary of the founding of Dada.

Artists, academics, media and industry experts will come together to present a series of keynote speeches, presentations and panel debates in the days leading up to the Nuart exhibition opening.

The curatorial theme of this year's Nuart Festival covers two very special anniversaries that relate to Street Art practice in the broadest sense. More's classic novel "Utopia" not only introduced the word and concept to the world, but was also the first to give form to an idea that has captured the human imagination throughout history: that by imagining a better world is possible, we are empowered to create it. The birth of Dada at the Cabaret Voltaire in Zurich, Switzerland, heralded the first movement that advocated for and attempted – much like Street Art – to "abolish the separation between art and daily life", something Nuart has been dedicated to realising since its inception in 2001.

*(all events are free unless otherwise stated)*

## DAY 1 – THURSDAY SEPTEMBER 8

21:30  
**FIGHT CLUB: MAKING HISTORY WITH "POST-STREET ART"**  
Location: KÅKÅ, Valberget 3

This year's Nuart Festival exhibition introduces, for the first time, the term 'Post-Street Art'. This expression has been adopted to describe artworks, artists and events that are "informed by" and "aware of" the strategies, forms and themes explored by Street Art but which couldn't rightly be regarded as 'Street Art' or 'Street Artists' per se. The term could also be used to describe a new breed of studio practice-based street artist, whose interest in and knowledge of the contemporary art world often far supplants that of an engagement with the street.

Is 'Post-Street Art' a useful term to describe these developments and should it be embraced by the culture? Or is it a messy attempt to package something that doesn't need packaging and should be consigned to history on this momentous evening? You, the audience, decide.

Team leaders Evan Pricco (Founder & Editor-in-Chief, Juxtapoz) and Carlo McCormick (art critic, curator and writer) go head-to-head flanked by Jeff Gillette, Robert Montgomery, and Pedro Soares Neves to argue the merits of this term in the latest installment of Nuart's legendary Fight Club.

Referee: Eirik Sjøholm Knudsen  
(Associate Professor, Norwegian School of Economics)

## DAY 2 – FRIDAY SEPTEMBER 9

12:00–15:30

### SEMINAR DAY 1: UTOPIA (CREATE)

Location: Tou Scene, Kvitsøygata 25

*"If you're an outsider; if you don't feel like you fit into this unjust world; one of the very few options you have is to try and create a new one."*

Thomas More was the first to give a name and form to this idea; an idea that has captured the human imagination throughout history: that by imagining a better world is possible, we are empowered to create it. His playful vision, published in 1516, celebrates its 500th anniversary this year and sets the tone for Nuart Festival 2016.

Creating utopias requires a reimagining and remaking of everyday life and everyday spaces. For many, these everyday spaces are those of the city. Henri Lefebvre's 'right to the city' concept provokes us to consider how we might remake the city with the goal of creating, if not a utopia, at least more just and ideal societies. Nuart explores the pivotal role of the arts in creating the space where these dreams and visions can take root.

#### 12:00 – WELCOME AND INTRODUCTION

by Eirik Sjøholm Knudsen, leader of Nuart Plus

#### 12:05–12:45 – CITIES AND LIFE AS WORKS OF ART

Keynote speech by David Pinder

*"Let everyday life become a work of art!"*

So declared Henri Lefebvre in 1968, the same year that he published his book *The Right to the City*. This talk returns to his slogan and its rootedness in political struggles over urban space to reflect on more contemporary concerns about art, performance, utopia and the right to the city.

David Pinder is a Professor at Roskilde University, Department of People and Technology. Pinder's interests lie in urban studies, geography, planning and critical theory, and his research explores how urban spaces are socially produced, imagined, performed and contested.

#### 13:00–14:00 – UTOPIA, FROM THE ARTIST'S PERSPECTIVE

Artist presentations by Hyuro and Kennardphillipps, followed by a short Q&A session with Carlo McCormick.

#### 14:15–15:00 – WHO HAS, OR SHOULD HAVE, THE RIGHT TO THE CITY?

Emma Arnold, Pedro Soares Neves and Peter Bengtsen

Henri Lefebvre's *"Right to the City"* concept provokes us to consider how we might remake the city with the goal of creating more just and ideal societies. In this series of short presentations, each speaker has 15 minutes to shed light on the question of who has, or should have, "the right to the city".

#### 15:00–15:30 – DEBRIEF AND PANEL DEBATE

Discussion led by: David Pinder

Panel: Pedro Soares Neves, Peter Bengtsen, Emma Arnold

## DAY 3 – SATURDAY SEPTEMBER 10

12:00–15:30

### SEMINAR DAY 2: DADA (DESTROY)

Location: Tou Scene, Kvitsøygata 25

*"When destroying everything seems like the only option".*

Street Art, like Dada before it, seeks to destroy the boundaries between art and everyday life. Old industrial buildings, city streets, the Internet and mass media are increasingly replacing museums and galleries as the ideal forums and exhibition venues for art. Day 2 explores how this destruction is re-shaping our experience of art and city life.

Dada gave us the groundwork for abstract art and sound poetry, is the starting point for performance art and free theatre, a prelude to postmodernism, an influence on pop art, a celebration of anti-art and is the movement that laid the foundation for Surrealism. It gave us collage, cut up, paste-ups, photomontage, assemblage, readymades, and happenings.

It would be later embraced for anarcho-political uses in the 1960s by, amongst others, the likes of the Lettrist's and Debord's Situationism. It would indirectly inform Malcolm McLaren's idea of Punk which in turn would influence the development of hip hop culture in the Bronx (which had already decided the city was its canvas). It laid the foundation for culture jamming, ad busting and activism. It was not a movement,

but a mentality. A mentality shared by many of those participating in this year's event.

It's founder Hugo Ball perhaps expressed it best with the following sentiment: *"For us, art is not an end in itself...but is an opportunity for the true perception and criticism of the times we live in"*.

#### 12:00 – WELCOME AND INTRODUCTION

By Eirik Sjøholm Knudsen, leader of Nuart Plus

#### 12:05–12:45 – THE ART OF NEGATION: DEFACEMENT, DESTRUCTION AND ERASURE AS AN ACT OF CREATION

Presentation by Carlo McCormick

#### 13:00–14:00 – PANEL DEBATE: THE BORDERS OF STREET ART

As the global street art movement has come to define a generation of artists working in the street through murals, illegal works, public art and graffiti, the definition and boundaries of who is a "street artist" has grown to include artists who have yet to create work on the streets. Juxtapoz editor-in-chief Evan Pricco and artists Jeff Gillette and Henrik Uldalen will discuss how the peripheral artists working amongst street artists have now been including in the movement, and whether curators, gallerists and artists have extended the definitions of Street Art for popularity or financial goals.

#### 14:15–15:00 – DECOLONIZING THE STREETS:

#### DADA, STREET ART AND HERITAGE

Keynote speech by Christian Omodeo

Christian Omodeo is a Research Fellow at the Université Paris-Sorbonne and curator of 2016's controversial exhibition "Banksy & Co." in Bologna, Italy. Omodeo addresses some of the fundamental clashes that arise from applying conservation principles to urban art as well as his approach to building better politics and instruments for understanding and analyzing the original aesthetics of graffiti and street art within an institutional setting.

#### 12:00–17:00 – TRAF0 WORKSHOP WITH NIPPER (NO)

Location: Metropolis, Nytorget 1 (metropolis-stavanger.no)

Following the success of past workshops with artists Icy & Sot (2014) and Nafir (2015), Nuart and TRAF0 team up again with the artist Nipper to deliver an in-depth practical workshop for 16–22 year olds. (Please email us to reserve a place).

#### 19:00 – NUART EXHIBITION OPENING

Location: Tou Scene, Kvitsøygata 25

In addition to presenting a diverse range of artistic expression within the public sphere, Nuart produces one of the most eagerly anticipated exhibitions of the year in Tou Scene's vast beer halls. Join us for the opening on Saturday 10 September, 19:00!

## SUNDAY SEPTEMBER 11

14:00

### STREET ART TOUR

Meeting point: Tou Scene, Kvitsøygata 25

The first of our weekly Street Art Tours where our Nuart guides discuss the works and the artists behind them as well as some insider and behind the scenes stories. (Approx. 75 minutes)

# Grensesprengende

LILLITH & OLAF er tittelen på dette 21.000 m<sup>2</sup> store maleriet. Det ble malt på taket av produksjonsanlegget til Block Berge Bygg på Øksnevad i Klepp kommune i forbindelse med Nuart 2015. Kunstnere Ella&Pitr.



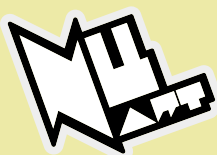
TOTALENTREPRISE  
NÆRING

TOTALENTREPRISE  
BOLIG

BYGGFORNYELSE

BETONGELEMENTER

Stolt sponsor av NuArt 2015-2017



**Block  
Berge**

VI TAR ANSVAR

Tlf: 51 78 99 00 [www.blockberge.no](http://www.blockberge.no)

NUART  
KICK-OFF!

NUART & TOU SCENE PRESENT

# THE VILLA DANCING STAVANGER

SATURDAY 10 SEPT 21:00 – 03:30

Tickets: [TouScene.com](http://TouScene.com)

NILS NOA



VJ LUPO



STURLE DAGSLAND



EINZELKIND DE



CHARLOTTE T



THE  
VILLA  
DANCING  
OSLO

# POST-STREET ART

## WHEN A STREET NEEDS A NAME

Evan Pricco, editor of Juxtapoz magazine

Here's our chance  
to reset and reimagine  
the contemporary moment.

I'm not always someone who demands labels, and often find myself defending or even fighting against full-on definitions and brandings of artistic practices. That might be because I live amongst and in the midst of the Millennial generation, where, in essence, you can be what you want to be, where characteristics and definitions of self are fluid and evolving, that you are never this one thing. So I'm open to change. I want to be cool with the kids. And just as scientists recently declared that the Holocene era's 12,000 year reign should now cede to the Anthropocene age dominated by human's geological impact, we can finally, as curators, critics and artists, take on the task of examining Street Art, the dominating populous art form of the past 25 years, and give it a new name. For the first time in my literary life, I'm thanking science for the inspiration.

When we talk about Street Art's explosion over the past two decades, my interpretation is that we think of Street Art in the often-illegal, non-gallery form, rooted and influenced by the major precursors of revolutionary art movements of the century before it; the Dada, Futurist, Situationist, Punk, Hip-Hop and in a more direct way, Graffiti. At its core, Street Art as we celebrate it here at Nuart, changed the way we experience art in daily life, but also how we consume art. When done effectively, it creates nuanced discussion about the use of public space and curation of art, while challenging the gatekeeper mentality of art history. Maybe most importantly to its future, Street Art fosters creative populism that most contemporary art doesn't experience. It brought people who maybe never cared about painting, galleries, or even museums into an art discussion. Film, and perhaps music, have dominated the pop-culture discussion of art in the past, but Street Art has brought contemporary art to a broader audience for the first time maybe ever. This is a big deal.

The act of presenting on the streets for all to see, was refreshing and inspiring, the energy and rebellion seeping into the way artists began to distribute and make art. BLU, maybe this generation's most political muralists, began making incredible stop-motion films. Banksy turned his process into monumental press events while still maintaining the wit and piquancy of good Street Art. Swoon transformed her wheatpastes into delicate and magical installations in museums. Major exhibitions like Beautiful Losers, Art in the Streets, and The Bridges of Graffiti elevated parts of the movement with historical heft, and mural festivals around the world emerged as platforms for a new generation of kids who were unlikely to make plans to ever step foot into a gallery. Blogs emerged for discussions of the daily happenings of Street Art around the world; magazines and zines were published in every language, social media expedited public dialogue, and academics like those joining Nuart each year began to contextualize the past, present and future of what was being seeing in real time.

To be honest, it all seemed that Street Art wasn't really just "art in the streets" anymore. Maybe it never was just that. It most definitely came to define a particular energy and rebellion; a new way of approaching and making art. But it evolved into something else, something bigger, wider, more visible. It has sort of outgrown itself.

And that is why it's in need of a new label. Post Street Art. Perfect. I find it most appropriate that Martyn Reed, founder of the most venerable of Street Art festivals, a curator and organizer who has continued to nurture the movement and keep it within the historical lineage of the Dadaists, Situationists and Graffiti, has declared it time to re-think this particular genre. Nuart champions such movements of rupture and transformation, placing 100 years of Dada in the same realm of Street Art. Time to reset the dialogue.



For the 2016 edition of Nuart, the curation sees a few artists that help foster the Post-Street Art discussion, two of which I will be sitting down to discuss process with: Jeff Gillette and Henrik Uldalen. I found their inclusion, at first, to be fascinating, but quite apt. Gillette's work speaks to not only the beauty of the utopian/dystopian experience, but of despair in the modern landscape of consumerism and consumption. In Uldalen's work, although these solitary characters have the feeling of longing and loneliness, they become emboldened as the subject of a powerful painting. Both artists speak to empowerment in an otherwise powerless situation, of Utopias and realism, and through traditional studio practices, not only encapsulate the themes of Street Art, but provide the bridge in this conversation of what Post Street Art entails and who it informs. Art and everyday life, reality and utopia. Gillette and Uldalen help connect the dots. What seems like an unconventional curation is in fact crucial to where this movement goes next.

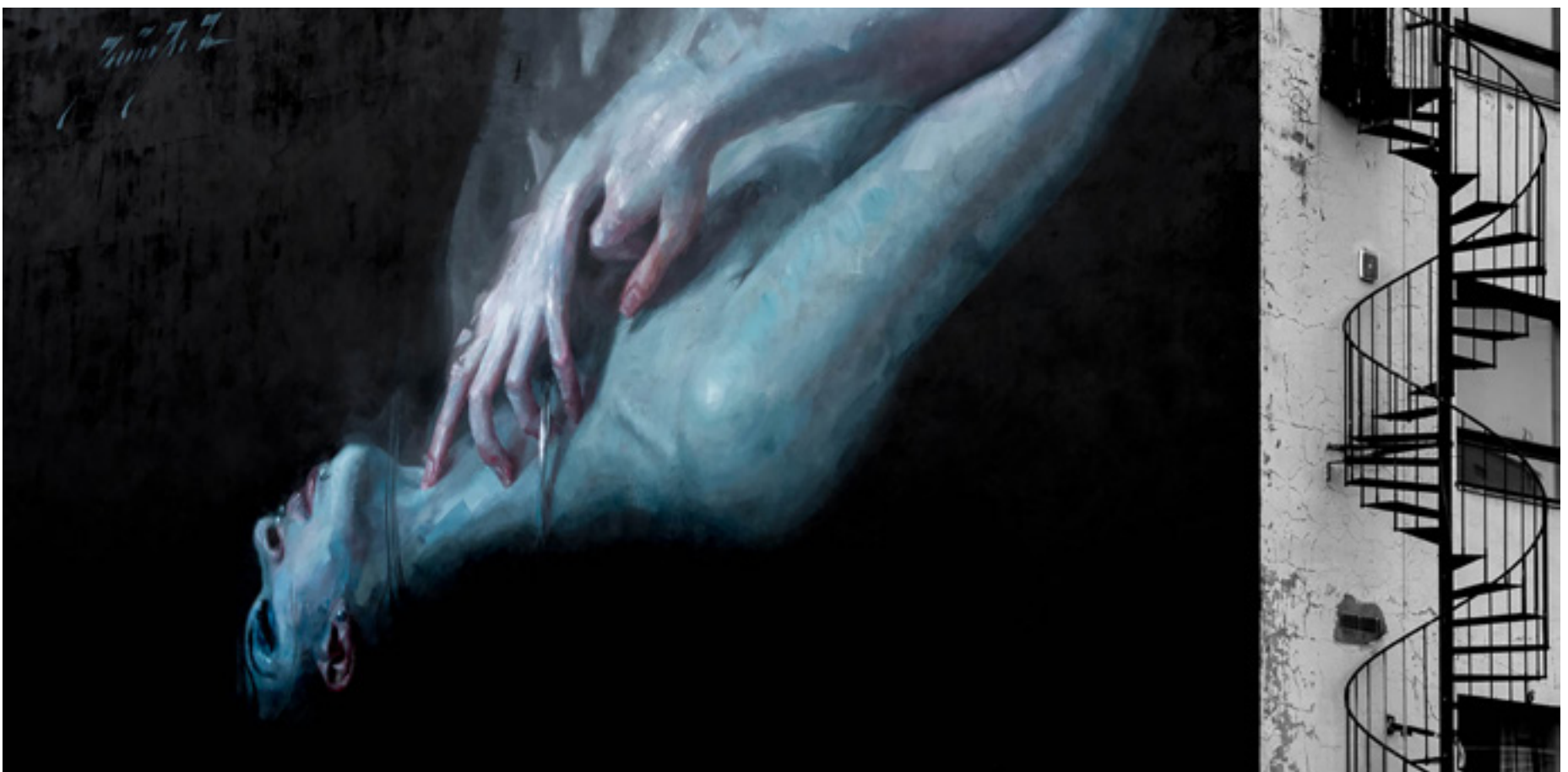
That's why we are here, 100 years later, like those early Dadaists, experimenting with language, context, with what Street Art is. We gather in academic settings, festivals, on blogs, on social media, we create magazines, zines and books on the subject of street art, just like Duchamp and friends created "The Blind Man" magazine and their own methods of defining and deconstructing what it is they were doing. They were rewriting rules and making up, for lack of a better phrase, good shit along the way. And so are we. And maybe our scope is larger, the world smaller, and there are naysayers and those that think Street Art is just a fad and will fade, but it's more than that. It's a spirit that takes over 100 years of art dissent and reexamines how art should be part of your life. The spirit lives on, and with a need to help quantify what it is we have witnessed over the past few decades, Post Street Art allows the movement to move forward without hesitation and questioning.

I'm hoping that Street Art becomes like Dadaism, an anti-establishment movement about deconformity that, 100 years later, turns the likes of Banksy, BLU, Swoon and others into intellectual pioneers like Duchamp, Richter and Breton. Of course, you want to believe you live in important times, that you live amongst important movements and contribute to the discussion. So perhaps selfishly, it's inspiring to convene together and discuss the possibilities of a landmark shift in this contemporary art movement. So maybe it's okay then, that for the first time in my life, I'm excited about labels.

Evan Pricco is the Editor-In-Chief of leading international contemporary art magazine, Juxtapoz, based in San Francisco, California.

Prior to starting with Juxtapoz in 2006, Evan worked at SF-based gallery and apparel company, Upper Playground. He is the author of Juxtapoz' continuing book series. Evan has contributed text to numerous books, as well as written for Playboy.

He continues to champion Public Art everywhere he goes, and has been interviewed by Bloomberg News about the merits of Public Art and its financial impact. He now lives in Sausalito, California.



The greatest impact we can make in the city is to leave our mark upon it. So writes Henri Lefebvre in 1945:

“Everyday life is not unchangeable; it can decline, therefore it changes. And moreover the only genuine, profound human changes are those which cut into this substance and make their mark upon it”<sup>1</sup>. Henri Lefebvre is the French Marxist sociologist and philosopher best known for his conceptualisation on the ‘right to the city’<sup>2</sup> and whose ideas on the urban continue to resonate. Though the right to the city as a concept is experiencing a resurgence, there is a significant omission in Lefebvre’s articulations and its myriad interpretations. Not everyone has the same access to the city. Race, gender, ability, sexuality, and other dimensions of difference influence mobilities and access to the city. Ignoring difference is problematic for it reproduces inequalities in the city and its capitalist and patriarchal power structures.

# WOMEN’S RIGHT TO THE CITY: SUBVERTING AND CONTESTING THE MASCULINE AND SEXUALISED CITY

Emma Arnold, Department of Sociology and Human Geography, University of Oslo

It is in Lefebvre’s key ideas on the critiques of the everyday where the Situationists certainly took inspiration. The Situationists, an organisation of avant-garde artists and theorists active in the 1950s and 1960s, believed that in intervening in everyday spaces of the city where capitalism is made and remade, capitalist forces shaping everyday life and society might be ruptured<sup>3</sup>. The Situationists’ psychogeographic wanderings and artistic practices in the city were charged with political and creative energies<sup>4</sup> which are reflected in the works of many contemporary urban artists. In making marks in the street, the elite space of the gallery may be (momentarily) circumvented and the machinations of the art market challenged. Though art markets have indeed embraced and subsumed urban aesthetics and subversions of the street, pieces in the city still gain their meanings from their geography as much as their aesthetics. One might argue that graffiti writers and street artists intervening in the everyday embrace so well and in many ways exemplify Lefebvre’s right to the city which involves the rights to appropriate, use, and participate in urban space<sup>5</sup>.

Women have not had the same opportunities as men, however, to appropriate, use, and participate in urban space. The city has long been seen as a place for men while domestic spaces of the home have been reserved for women<sup>6</sup>. This gendered division between public and private spheres perseveres despite feminist strides. Men move more easily throughout the city while women’s mobilities are wholly different, often adjusted and mediated by time of day and type of space<sup>7</sup>. The city at night is frequently considered unsafe, leading women to consequently alter their routes through the city<sup>8</sup>. Street harassment, threats, and fears of sexual assault and violence keep women from the city at night, and at the very least influence how they navigate it. Women’s bodies in the city at night are also sexualised; euphemisms such as “women of the night” and “street walkers” hint at how women’s presence in the city at night has been historically for sexual consumption by men<sup>9</sup>.



[Figure 1] Littlestarchild with 52hz as part of the OFFmuralES<sup>10</sup> movement, contesting the male dominated artist line-up for Montréal’s first Muralfest, Montréal (2013)

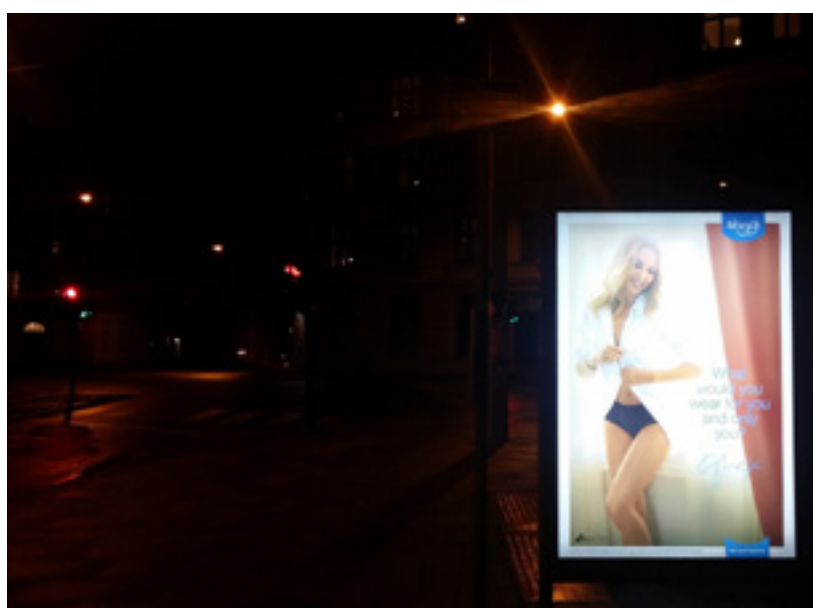
Graffiti, and perhaps to some extent street art, are often framed as masculine activities.<sup>11</sup> To succeed in such environments, it has frequently been masculine traits which are favoured and valorised, such as strength, bravery, and toughness. Though women are involved and have been since the very beginning, they have not been written into the subculture’s history in the same ways as men. The myth of the male vandal has benefited politicians, particularly in contexts of strict policies against graffiti in which portraying writers as aggressive and male has facilitated public support for wars on graffiti. Indeed, wars on graffiti under regimes of strict or zero tolerance have also had gendered ramifications on the city. What began as a culture open to women became less accessible as security intensified and penalties became more severe in many cities<sup>12</sup>. Women have been less prone to take risks in such environments<sup>13</sup>.

Graffiti writers and street artists, particularly when working illegally, appropriate space and remake the city. This is often done at night and in spaces which are not always safe, particularly not for women. As such, women do not have the same ease of access to create and intervene in the city. Institutions surrounding these cultures are also male dominated. Street art and mural festivals are habitually organised and managed by men and dominated by male artists. Scholars writing on urban issues, including those writing on graffiti and street art, are also most often men. Despite underrepresentation, there are nevertheless very many female artists working in the streets though they are a minority and work under different conditions.

Neoliberal urban governance has done little to improve women's right to the city. Zero tolerance as a policy approach is emblematic of neoliberal trends in cities as are the increased public-private partnerships which bring advertising giants like ClearChannel and JCDecaux into virtually every space of the city. In regimes in which graffiti and street art are habitually cleansed from the city, an atmosphere in which advertising flourishes is created. In these advertising spaces on walls and sidewalks, buses and trams, and all manner of public infrastructure, idealised and sexualised images of women are also brought into the city. These images intensify the masculine city, allowing women to serve as not only decoration for the heteronormative male gaze but also contributing to a worrying sexualising of space. In low ambient light, these backlit images dominate urban spaces at night, at times when women are most at risk and fearful.

It is not just the idealised representations of women's bodies, predominantly thin and white, which are problematic in outdoor advertising. These depictions in advertising and popular culture are well known to have negative impacts on women's sense of self and body. The sexualised images of women in advertising are harmful in other ways. Women in various states of undress in sexually suggestive poses, intimating everything from masturbation to fellatio, reinforce dominant and mainstream ideas of heteronormative sexuality which keep women in subordinate positions and for male consumption<sup>14</sup>. The presence of these images in the city present a whole new set of problems<sup>15</sup>, for outdoor advertising is situated in everyday spaces which we cannot avoid, further implicating women's right to the city<sup>16</sup>.

Graffiti and street art offer opportunities to resist and disrupt this increasing commodification of urban space. The alternative aesthetics offer a diversion from the images of advertising which take over vital public space. Women's different access to the city has certainly affected their participation in the culture of urban art. Yet, women's actions are needed now more than ever. If Lefebvre wrote that we might contest capitalism through making marks and intervening in the city – a capitalism patriarchal in its very nature – it is women intervening in the city whose actions may contest the patriarchal nature of an urban space which is persistently masculine and ever sexualised.



Figures 2 and 3. Effects of sexualised advertising in the city exacerbated at night, Oslo (2015)

Emma Arnold is a dual Canadian and British citizen who has lived and studied in Canada, Greece, Hungary, Norway, and Sweden. She is a cultural geographer with a background in environmental geography, environmental impact assessment, and environmental policy. She has previously worked as a policy analyst developing environmental legislation and regulation for the Canadian government. She is currently a doctoral research fellow at the Department of Sociology and Human Geography at the University of Oslo, where her research focusses on environmental aesthetics, graffiti and street art, and urban space.

#### Footnotes

- 1 Lefebvre, Henri. 1945. *Critique of Everyday Life: The Three Volume Text* by Henri Lefebvre (2014). Verso: London
- 2 Lefebvre, Henri. 1968. *Right to the city*. In *Writings on Cities* (1996). Eds Eleonore Kofman and Elizabeth Lebas. Blackwell Publishing, Oxford:147–159
- 3 Pinder, David. 2009. *Situationism/situationist geography*. In *International Encyclopedia of Human Geography*. Eds Rob Kitchin and Nigel Thrift. Volume 10. Elsevier, Oxford: 144–150
- 4 Debord, Guy. 1963. *New forms of action in politics and art*. In *Situationist International Anthology*. Ed Ken Knabb. Bureau of Public Secrets, Berkeley: 62–66
- 5 Purcell, Mark. 2003. *Citizenship and the right to the global city: Reimagining the capitalist world order*. *International Journal of Urban and Regional Research*. 27(3): 564–590
- 6 Fenster, Tovi. 2005. *The right to the gendered city: Different formations of belonging in everyday life*. *Journal of Gender Studies*. 14(3): 217–231
- 7 Cresswell, Tim and Uteng, Tanu Priya. 2008. Chapter 1. *Gendered mobilities: Towards an holistic understanding*. In *Gendered Mobilities*, Eds Tim Cresswell and Tanu Priya Uteng. Ashgate, Aldershot: 1–12
- 8 Valentine, Gill. 1989. *The geography of women's fear*. *Area*. 21(4): 385–390
- 9 Solnit, Rebecca. 2014. *Wanderlust: A History of Walking*. London: Granta
- 10 Mairet, Aline. 2013. *Off-Murales, a feminist vision of street art in Montreal, Canada*. *Vandalog*. <https://blog.vandalog.com/2013/08/off-murales-a-feminist-vision-of-street-art-in-montreal-canada/>
- 11 Gélinas, Eliane. 2013. *The myth of the graffiti whore: Women's bodies in a masculinist subculture*. *Yiara Magazine*. 1:32–36
- 12 Dickinson, Maggie. 2008. *The making of space, race and place: New York City's war on graffiti, 1970–the present*. *Critique of Anthropology*. 28: 27–45
- 13 Macdonald, Nancy. 2001. *The Graffiti Subculture: Youth, Masculinity, and Identity in London and New York*. New York: Palgrave Macmillan
- 14 Blloshmi, Ana. 2013. *Advertising in post-feminism: The return of sexism in visual culture?* *Journal of Promotional Communications*. 1(1): 4–28
- 15 Rosewarne, Lauren. 2005. *The men's gallery. Outdoor advertising and public space: Gender, fear, and feminism*. *Women's Studies International Forum*. 28: 67–78
- 16 Arnold, Emma. 2016. *Invisible walls: Sexualising the city through outdoor advertising*. Manuscript submitted for publication

# STREET ART BETWEEN WORDS

## ‘POST’ AS “COMMISSIONED” OR “AFTER”?

Pedro Soares Neves

### 1 MY CONCERNS

I have two main concerns that drive my contribution to Street Art research in general and in this essay I will try to use them to analyze the “Post-Street Art” definition, as proposed by Nuart Festival.

1.1  
My first concern is about the street; the urban fabric; the city; the landscape; open air; the outside; the “nature”; the physical “things” that surround us collectively and the space between buildings (including the building’s “skin” i.e. walls, floor (as stage and support for life), objects, and visual signs).

What concerns me about space is how we deal with it so that we can address our needs. How did we do it in the past, how do we do it now, and how will we do it in the future? How do planning and usage interact, both historically and today? This raises questions of durability; environmental awareness; sensitive construction of space; tension between conflicting usage; territorial narratives; organizational social structures; norms; and the absence of rules as policy. Without going into too much detail on the subject here the limits of open and closed space is also one of the most fascinating discussions in architecture and urbanism, and one that can be useful for the relation of Street Art (or Post-Street Art) in the context of a cultural institution such as a gallery or museum.

1.2  
My second concern is about research methods; consolidation of knowledge; understanding where the most concrete and objective facts are; gathering knowledge about Graffiti and Street Art; looking upon planning and usage; and how all these factors interact with academic tools focused on Graffiti, Street Art and urban creativity in general.

1.3  
Both concerns go in the same direction, generically tending to help us build a better environment or, in other words, using the resources available in the best way possible.

Both foster ‘top down’ and ‘bottom up’ encounters. This dynamic of ‘top down’ and ‘bottom up’ has been developed by several galleries, museums and cultural infrastructures towards Graffiti and Street Art to find ways of building knowledge and bridges for encouraging dialogue. But the purposes are very diversified: from ethnographic, to commercial, to conservationist you can find a full range of adopted approaches. This diversity and engagement contains risks, and one of the most evident is the unclear definition of concepts such as Graffiti and Street Art.

### 2 WHY CHANGING

Generally it can be argued that a stable, consensual new definition is needed for all that is happening and around Street Art. Misunderstandings can be exacerbated by less informed organizations and events, and various solutions have been used to fill the gap, ultimately contributing to the instability of the concept and in constant negotiation of the terms ‘Street Art’, ‘Urban Art’, muralism, or even placing Street Art in wider discussions such as public art, or just contemporary art.

2.1  
The intention for adopting a new terminology is key

2.1.1  
‘Post-Street Art’ is something that can be read in opposition to Street Art. Although not necessarily interpreted in this sense, the historical usage of the “post-something” prefix in arts and architecture is often in opposition to the past.

2.1.2  
‘Post-Street Art’ as something with specificities (such as ‘commissioned’) can be another thing, generating doubt about the kind of relationship that exists between Post-Street Art and Street Art. But who manages this relationship?

### 3 CONTRIBUTIONS

In an attempt to avoid further confusing the issue, I share two concrete cases that emerge from my two concerns outlined above: post-modernism in Architecture and Post-Graffiti.

3.1  
Complexity and contradiction in post-modernist architecture  
To cut a long history short, Mies maxim of “Less is more” was replaced by Venturi as “Less is a bore” in his attempt to define post-modern architecture. In his writings Complexity and Contradiction in Architecture and Learning from Las Vegas, Venturi constructs some of the main theories of post-modernist architecture, where it’s mentioned that ornamental and decorative elements “accommodate existing needs for variety and communication”.

For the purpose and length of this essay, it can be extracted that in the case of post-modern architecture there’s a clear position against the functional and pragmatic modernist architecture. It’s interesting to note that Street Art also “accommodates existing needs for variety and communication”.

### 3.2

#### Post-Graffiti as research thesis

In the PhD thesis *El Post-Graffiti, su escenario y sus raíces: Graffiti, punk, skate y contrapublicidad*. Madrid, 2010, Francisco Javier Abarca Sanchís (in 200 pages dedicated only to the Post-Graffiti concept) delineates typologies, methods, and aesthetics, among many other factors. To synthesize this in one sentence is not possible, but for the purpose of this essay maybe the factor that's most relevant is that Javier identifies post-Graffiti as a 'consequence': a successor to Graffiti.

So, in this case we have the usage of the word "post" as a consequence: a successor of a certain subject. The relevance of Post-Graffiti in relation to the analysis of Post-Street Art is that if Post-Graffiti is synonymous with Street Art, so Post-Street Art will certainly be something else.

### 4

#### Conclusion

Post as "commissioned" or "after" depends on the intention. There are examples of very distinct approaches to the "post" usage. Designations that try to encapsulate the distinction between Graffiti, Street Art, and commissioned "Street Art" are already abundant. They reply to the need that it's deemed necessary to protect Graffiti and Street Art's particular characteristics. Nuart is one of the places where the Post-Street Art definition can emerge with structure, and this will be useful for designating (commissioned, detached or bought) traces of the unnamable, intrinsically human, non-commissioned, environmental, and visual signs that come to my mind when we are talking about Graffiti and Street Art.

- 1 GEHL, J. (1987) "Life Between Buildings: Using Public Space"; Copenhagen: The Danish Architectural Press
- 2 BENGTSSEN, P. (2014) *Street Art World*. Lund: Alemendros de Granada Press.
- 3 NEVES, P. Soares - Urban Art- difficulties in its typification, and evaluation methods CITTA 3rd Annual Conference on Planning Research, Porto 2010 link: [https://www.academia.edu/1075695/Urban\\_Art-\\_difficulties\\_in\\_its\\_ypification\\_and\\_evaluation\\_methods](https://www.academia.edu/1075695/Urban_Art-_difficulties_in_its_ypification_and_evaluation_methods)
- 4 ROBERT Venturi, DS Brown, S Izenour *Learning from Las Vegas: the forgotten symbolism of architectural form*, MIT press, 1977.
- 5 SCHACTER, Rafael - *Ornament and Order: Graffiti, Street Art and the Parergon*. Ashgate Publishing, 2014.
- 6 ABARCA, Javier - *El postgraffiti, su escenario y sus raíces: graffiti, punk, skate y contrapublicidad*. Madrid: Universidad Complutense, 2010.



Image by NEVES, P. Soares, based on iconic image of Post Modern Architecture in: ROBERT Venturi, DS Brown, S Izenour *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*, MIT press, 1977.

Pedro Soares Neves is a researcher, designer and urbanist who has undertaken multidisciplinary academic training in Lisbon, Barcelona and Rome. He is the co-creator of the first academic journal dedicated to graffiti and street art, "Street & Urban Creativity, International Research Topic". He is also a founder of the Portuguese chapter of IAP2 (International Association for Public Participation) and APAURB (Portuguese Urban Art association). Pedro is one of the pioneers of Portuguese graffiti and a mentor to several international institutions about their approach to "urban art".

[urbancreativity.org](http://urbancreativity.org)

**Add Fuel** is a Portuguese artist who reinterprets the language of traditional tile design, in particular the Portuguese azulejo (glazed tiles).

His technique of revealing and obscuring surfaces beneath or on top of existing structures and walls creates a unique optical illusion effect. From a distance his vector-based or stencil works appear to be recreating traditional motifs but are in fact brimming with pop and contemporary art references. On closer inspection it's possible to discover a hidden world filled with humor and rendered with a masterful attention to detail. At the core of his practice is this desire to encourage the viewer to think about the history and heritage that lies beneath the facades and pavements of our cities.

To contextualize his street pieces, Add Fuel researches traditional patterns from the region in which he is working. For his participation in Nuart Festival he will work with traditional 'Rosemaling' patterns taken from the Rogaland region.

**Eron** is a Rome-born artist and one of the best-known exponents of Italian graffiti and street art. Although academically trained at the city's Scuola d'Arte di Urbino, Eron had been practicing graffiti since the age of fifteen. After several years of illegal activity, he developed a recognizable style that combined both his formal art background and love of unsanctioned street work.

Eron blends his paintings into the natural features of a wall or object to create seemingly fleeting figurative visions. One of his most iconic artworks is a "trompe l'oeil" created on the ceiling of the church of San Martino in Rimini, Italy, titled *Forever and ever ... for ever and ever* (2010).

He has participated in many individual and collective shows throughout Italy and abroad. He has had solo shows at Museo d'Arte della Città di Ravenna; White Room Gallery, Capri; Binz & Krämer Gallery, Cologne; LC Gallery, Berlin; Ego Gallery, Lugano; Museo d'Arte Contemporanea Villa Franceschi, Riccione; Mondo Bizarro Gallery, Rome; and Arte Due Gallery, Milan, among others.

Eron's work has been included in group shows at Italian Cultural Institute, New York; MACRO - Museo d'Arte Contemporanea di Roma; Museo d'Arte Moderna Bologna; Art Temporary Museum, Bari; Galerie Binz & Kramer, Köln; Museo d'Arte Moderna, El Cairo; and Chelsea Art Museum, New York.

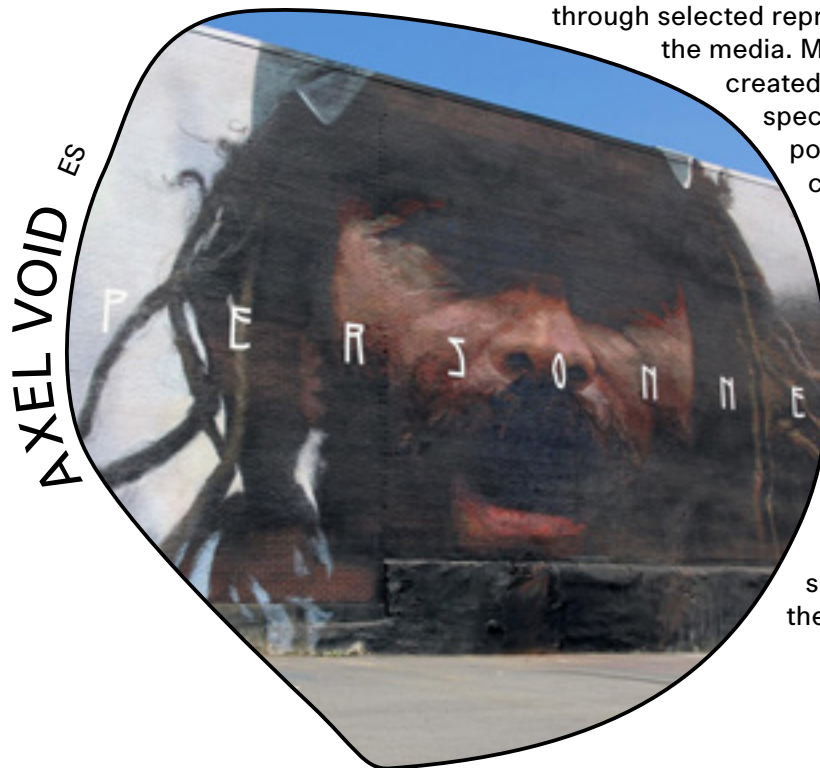


ADD FUEL PT

**Axel Void** (born Alejandro Hugo Dorda Mevs) was introduced to graffiti at the age of 13 – an experience which has strongly influenced his forms of expression and the conception of his artworks. Today, he is part of a generation of young painters who derive their dynamics from graffiti culture and urban art but are also strongly influenced by classical painting and drawing.

Born in Miami to a Haitian mother and a Spanish father, and raised in Spain from the age of three, Axel Void has studied at Contemporary Art institutions and Fine Art schools in Cádiz, Granada and Sevilla, where he remained active until moving to Berlin and then Miami in 2013, where he currently resides.

His "Mediocre" series of murals around the world depicted local daily life filtered through selected representations from the media. Most recently, he has created a series of site-specific artworks that portray quotidian life, called the "Gray series". These are large-scale artworks derived from narrative stories that reach beyond the boundaries of their immediate surroundings as opposed to what simply fits into the site's context.



AXEL VOID ES



ERON IT



EVOL DE

German artist **Evol** uses a multi-layered stencil technique to transform electrical boxes and street fixtures into miniature architectural models.

Born in Heilbronn, Germany, he attended the Kuopio Academy of Arts and Crafts in Finland and has a degree in product design from HFG Schwäbisch Gmünd in Germany. His gallery work

includes installations and paintings on reclaimed cardboard, where tears, marks, and folds in the material are incorporated into his compositions as part of the buildings' facades.

Evol is interested in depicting the urban lives of ordinary people and believes that the character and history of any space is manifest on its surface. Many of his works are narrative or suggestive of the turbulent history of Berlin, where he currently lives and works. These 'cities within cities' are rendered so precisely it is often hard to tell whether or not you're not looking at real buildings when viewing his work in photographs.

**Jaune** is a stencil artist and urban interventionist from Brussels, Belgium. His work is based on the paradox between the visible and the invisible, with sanitation workers the main protagonists in his humorous installations and paintings – an idea that was born from his own experience working in the profession.

Despite performing an important public service in garish fluorescent clothing, Jaune observed that he and his colleagues existed in the background of our urban environment, becoming almost invisible to the average person. It was in 2011 that he decided to free these characters from their roles by symbolically placing them in ever more absurd and whimsical scenarios in and around the city streets.

Those who were supposed to keep the world tidy have become harbingers of chaos. At the same time, Jaune encourages us re-evaluate our relationship with the individuals represented in his work.

Jaune's participation comes as part of a newly-formed collaboration with Belgium's The Crystal Ship Festival, which saw Nuart invited to curate Biancoshock (IT) and Isaac Cordal (ES) into The Crystal Ship's inaugural festival in April of this year. Each artist undertook a four-day residency on the streets of Ostend and in this same spirit Jaune will receive the freedom of Stavanger to produce a series of installations and paintings.

About the partnership, The Crystal Ship curator Bjørn Van Poucke, said:

*"Nuart's impact on our vision and goals, both on a creative and professional level, is not to be underestimated. Although The Crystal Ship and Nuart have their own unique identities, we found common ground in the fact that we look to curate artists in a way that avoids pigeonholing the Street Art genre."*

*"Nuart has always been the cool kid on the block, a festival we have looked up to for over a decade, and it is a true honour to work alongside them."*



Born in 1985 in Lismore, Australia and encouraged by his parents to draw from a young age, **Fintan Magee** began painting full time in 2009 and has since established himself as one of the world's leading figurative street artists.



Magee's large-scale murals create a visual circus of scattered imagery and styles, drawing inspiration from cartoons, children's books, nature and architecture. Transporting the viewer beyond mundane routines and expectations into a world of unexpected beauty and chaotic balance, his paintings highlight the extraordinary nature of our everyday existence.

*"Childhood memories and personal experiences inform my work but I also like to link personal experience to broader social issues like climate change or class struggle. In some works I feel like I'm telling stories that I don't yet fully understand, but which bring an element of chaos or the subliminal."*



**Henrik Aarrestad Uldalen** (born 1986) is a self-taught artist whose creative production revolves around classic figurative painting.

Henrik explores nihilism, existentialism, longing and loneliness, juxtaposed against a fragile beauty. His subject matter is often presented in a dream or limbo-like state with elements of surrealism. His focus on atmospheres rather than narratives and realism leaves his paintings open for many interpretations.

For his participation in Nuart, Henrik will be painting only his second outdoor mural, and by far his largest to date.

**Hyuro** is an Argentinian born street and urban artist best known for her powerful compositions that blend socio-politics with a distinctly surrealist sensibility.

Hyuro has carved out a reputation for addressing prevalent social and political issues in her work. The characters she depicts are often those suffering under predominantly patriarchal and capitalistic systems.

By submitting reflections on both individual and collective identities, and questioning the conditions of freedom as the fundamental and inalienable rights of the person, Hyuro has become one of the most influential female artists working in public space.

Originally working on canvas, Hyuro took to the streets after striking up a friendship with Spanish street artist Escif. However, she continues to produce watercolour paintings and drawings regularly and has presented solo exhibitions at galleries worldwide.

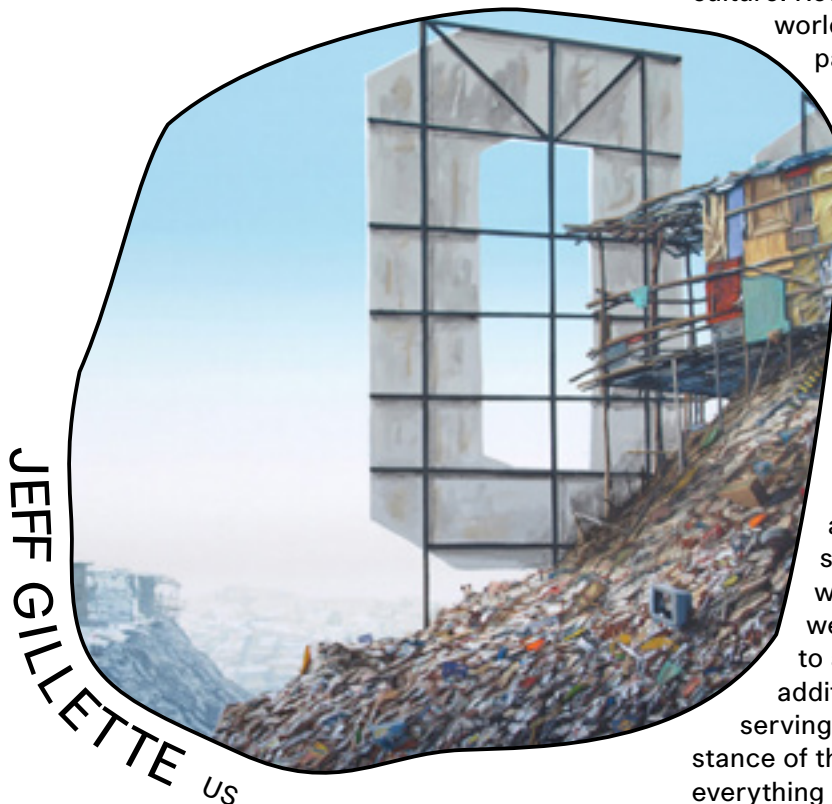
Hyuro currently lives and works in Valencia, Spain.



Even before graduating from California State University with a Masters in Fine Art, **Jeff Gillette** was making collages featuring accoutrements of the Disney culture. Recently he was brought to the world's attention through his participation in Banksy's 2015 Bemusement Park spectacular, Dismaland, even being credited as an inspiration for the show in some quarters.

Despite the seriousness of his observations, Gillette sees ironic and amusing juxtapositions that occur when Disney, corporate logos, and pop icons from consumer culture shows up as building blocks of shanty settlement construction. His works reflect these ironies as well as add a playful dimension to art historical relationships: the addition of pop cultural references serving to sharpen the satirical stance of the message in his work, where everything is otherwise entropic and terrifying.

For Gillette, there is something ineffable behind the obviously chaotic and desperate appearance of these places – a universality of human spirit and a strange beauty which comes out of the necessity and raw honesty of the will to survive: "When I visit third-world slums and landfills I take lots of photographs and videos, painting from them in my garage studio in Orange County...within earshot of the nightly Disneyland firework shows."



**MTO** is a French artist best-known for his grey scaled photorealistic portraits. Recently his work has taken a new direction, exploring the intersection between street art, public space and augmented reality.

Having experienced the vibrant graffiti scene of Barcelona as a youngster, MTO became inspired to produce work on the streets and moved to Berlin in 2006 to pursue his art. Over the course of the next seven years MTO established himself as a fine photorealistic painter, producing distinctive portraits with a trademark red outline and palette that forms both part of the artwork and his signature.

MTO's recent work includes a series of large-scale murals that, when documented, create a "bug" or "hack" in Google Earth or Google Street View. His first Google "hack" – painted in Gaeta, Italy - has been active since July 2015. The second, painted in the Loures municipality of Lisbon in 2015, is yet to "enter the system" as it has not, to date, been captured by the Google Street cars that pass through our city's streets at regular intervals. For Nuart, MTO will continue the series with an ambitious "trompe l'oeil" or three-dimensional outdoor installation in Stavanger.





SpY's work involves creating dialogue in public space – transforming or replicating urban elements in order to interfere in their communicative codes. The bulk of his production comes from observing the city and its component parts - not as inert elements but as a palette of materials overflowing with possibilities. Careful attention to the context of each piece and a con-structive, rather than invasive approach, characterizes his work.

Working exclusively in the public space, SpY's interventions act as a parenthesis to the inertia of the urban environment. For this reason, he privileges chance encounters between spectators and his artwork over exhibiting in galleries.

Describing his work as a conversation between artist and environment, the passer-by and the piece, SpY aims to incite reflection and, ultimately, the creative development of the urban environment.

**KennardPhillipps** is a collaboration between artists **Peter Kennard** and **Cat Phillipps**, who have been working together since 2002 when they began producing art in response to the invasion of Iraq. Their practice has since evolved to confront power and war across the globe.

The work they produce is made for the street, the gallery, the internet, newspapers and magazines as a critical tool that connects to international movements for social and political change. They also lead workshops that help to develop people's skills and ability to express their thoughts about what is happening in the world through visual means.

In their own words, "We don't see the work as separate to social and political movements that are confronting established political and economic systems. We see it as part of those movements; the visual arm of protest. We want it to be used by people as a part of their own activism, not just as pictures on the wall to contemplate."

ROBERT MONTGOMERY UK



**Robert Montgomery** has been called a vandal, a street artist, a post-Situationist, a punk artist and the 'poets Banksy'. He follows a tradition of conceptual art and is noticeable for bringing a poetic voice to the discourse of text art. Poetic texts form the basis of his billboard pieces, light pieces (recycled sunlight poems), woodcuts and watercolours.

Montgomery showed at the 2011 Venice Biennale and was selected to represent the UK at the first biennale in India - The Kochi-Muziris Biennale - in December 2012. He has also had solo exhibitions at venues in Europe and in Asia, including major outdoor light installations on the site of the old US Air Force base at Tempelhof. The first monograph of his work was published by Distanz, Berlin in 2015.

Originally from Scotland, Montgomery studied at Edinburgh College of Art and then in the core program at the Museum of Fine Arts, Houston. He has lived in London since 1999.



SPY ES

NIPPER NO



**Nipper** is a Bergen-based artist whose work focuses on social ideals of sharing, creativity and citizen-led communication in public space.

For Nuart 2016, Nipper will present his Mission Directives project, which creates alternative zones of communication through the installation of temporary and interactive artworks in and around city centres.

By questioning who has the power and authority to communicate messages and create meaning in our shared spaces - and the public's relationship to their urban environment - Mission Directives becomes part of a broader conversation of social significance.

Each of Nipper's Mission Directives come in one of the following three forms:

1. Gift: an artwork for the finder to take with them.
2. Special Order: a Gift for the finder to take with them along with instructions to perform a specific artistic action in public space.
3. Special Invitation: a Gift for the finder to take with them along with an invitation to make a new Mission Directive using the materials provided (marker pen, spray paint, acrylic, pencil, paper and/or stencil).

The hash-tag #missiondirectives provides hints to the locations of his artworks, which will be situated in three key areas of the city.

KENNARDPHILLIPPS UK



# CULTURAL PRODUCERS INITIATIVE



## MEET A SELECTION OF OUR INTERNATIONAL CREW OF CULTURAL PRODUCERS

Nuart Festival's Cultural Producers Initiative is a knowledge sharing platform for a global community of curators, producers, writers and administrators working within the field of Street Art.

The growth in popularity of the Street Art movement has led to a proliferation of dedicated Street Art Festivals, galleries and events around the globe. This year, Nuart made the strategic decision to change how we mount our production by inviting cultural producers from across this fast-growing movement to join us for an intensive 7-day production period culminating in the opening of Nuart Festival on Saturday 10 September.

Nuart prides itself on cultivating a dynamic environment for the exchange of ideas between people whose interest lies in Street Art and its associated movements. Our international production crew comprises members from Australia, USA, Belgium, France, Ukraine, New Zealand, UK, Italy and more, allowing for the sharing of best practices and resources on a glo-cal (global/local) scale.

We'll be profiling members of our international crew one by one over the coming weeks during the exhibition period. Sign up to our newsletter for weekly announcements and all the latest Nuart news and updates.

## 2016 CULTURAL PRODUCERS INITIATIVES CREW



### MARISA MOLIN

is an Australian contemporary jeweller and artist. Her practice focuses on the appropriation and translation of textures and fragments, collected from island shorelines. Alongside being an artist, Molin is also an arts professional. She has worked within and collaboratively with many respected Arts Advocacy Agencies and Organisations in Australia, UK and Norway.

She co-founded MoB Workspace in Brisbane and has held the position of Director in various ARI (artist-run-initiative) models, including Sawtooth ARI Gallery, and has extensive experience project managing diverse creative initiatives.

This is the second year Marisa has worked at Nuart Festival.



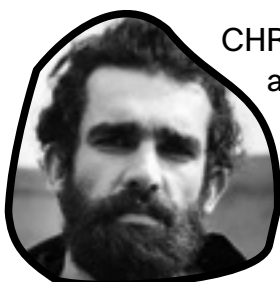
### BJØRN VAN POUCKE

is the founder and curator of The Crystal Ship Festival in Ostend, Belgium. Bjørn oversees the production of over 25 installations, sculptures and murals per year from a select group of visual artists working across the ever-changing spectrum of Street Art. In April 2016, he published his first book, Street art / today: The 50 most influential street artists today through Lannoo publishers in Belgium with long-term collaborator Elise Luong.



### LIZ RAMSEY

is a professional 'enabler' - that is, someone who enables the artistic community to find opportunities, be challenged, and establish a healthier, stronger, and more diverse world to create in. Since founding Blank Space in Oslo over 3 years ago, Liz has spread her love for visual communication through countless collaborations, big and small, and is steadily becoming known as Oslo's go-to cultural advocate. Notable projects include founding the Why Not? Festival, leading the Oslo chapter of Creative Mornings, hosting on average over 20 diverse creative events each month, and collaborating with over 50 of Norway's cultural organizations in a shared vision of a more colorful Norway.



CHRIS BONDUE has been following the street art scene for many years - watching artists add colour to the world while travelling extensively around the globe. His first experience with a street art organisation was in Melbourne in 2013 but it was in his home country, Belgium, that he first came to work with some of the finest street artists in the world while participating in the Cristal Ship Festival in Oostende. It was such a great experience that Chris wanted straight away to jump into the next festival and so it's with a lot of pleasure that we welcome him to the Nuart team this year.



NOÉ LÉBOURG and ALEXIS BERNAZEAU (from Paris, France) discovered urban art fortuitously six years ago in the street.



In 2010 they began to document the work. Soon, their collection was growing so fast that they

developed a website to allow other people to discover street art around the world. After few months in development, Chilled Out Co was born in January 2011. Since then, the two have continued to travel worldwide to walk through cities; shoot, and share street art pieces that they find and enjoy. Chilled Out Co have also organized two exhibitions in France as well as numerous projects to encourage artists to get involved in street art.



### SAZISO PHIRI

is an independent curator specialising in urban contemporary art and street art. In late 2015, she founded The Anti Gallery, a pop-up art gallery aimed at producing and exhibiting art outside of traditional art gallery environments. Based in Nottingham, UK, Saziso has worked with a range of individuals and organisations from local councils, small businesses, community groups, artists and art galleries in order to connect artists with clients and facilitate live art experiences and exhibitions for special events. As well as curating events locally, Saziso has also been involved with international projects exploring culture, contemporary art, graffiti and street art in Italy, Germany and more recently, Hungary, in which she was amongst an international group exploring street art as a tool of empowerment and education within communities. As part of the project, in which Saziso also worked as an artist, a live street art theatre was produced, along with two public murals in Budapest, and additional artwork on legal walls within the city. Alongside curating projects for The Anti Gallery and various clients, Saziso works as a Gallery Invigilator at The New Art Exchange, a Nottingham based contemporary arts space stimulating new perspectives on the value of diversity in art and society.



### MARIE-ANGE BAUDIN

is a French journalist of culture and a lover of art, especially urban art. She studied architecture and interior design, then went on to major in journalism. She writes for art magazines such as L'Officiel des Galeries et Musées, and is the founder of the website Urbanart-Paris.

## FIND TRAVEL GRANTS!

If you would like to travel to Norway to work with Nuart Festival there may be funding opportunities available at a local, national or international level to subsidise your trip. Nuart is happy to provide a formal letter of invitation in support of any applications, just remember to read any guidelines carefully. Good luck!

Recommended fund:

ECF Step Beyond Travel Grant scheme:  
<http://www.culturalfoundation.eu/step-beyond>

The application form is quite simple but keep in mind NOT to write that you will be a 'volunteer'. Unfortunately, this fund is not eligible for people travelling between EU/EFTA countries.

**B  
E  
N  
E  
A  
T  
H**

**T  
H  
E**

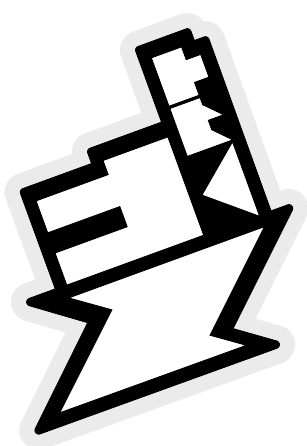
**P  
A  
V  
I  
N  
G**

TEAR OUT AND PASTE UP

**STONS,  
EEN  
N  
O  
T  
S**

**THE  
E**

**B  
E  
A  
C  
H.  
F.**



# NUART AND KOLUMBUS LAUNCH A SERIES OF CURATED STREET ART BUSES

Nuart and Kolumbus launch the world's first series of curated Street Art buses

Nuart Festival has produced the first ever series of curated Street Art buses as part of our on-going project to establish Stavanger as the world's first "Art City".

Internationally renowned Street Artists Add Fuel (PT), Ernest Zacharevic (LT), Martin Watson (NO) and Hama Woods (NO) have created the first four designs for a total eight buses. The first, Add Fuel's 'Rosemaling' inspired design, is already in circulation, with the others to be introduced intermittently over the coming weeks.

In collaboration with local bus company Kolumbus, each artist has transformed a standard issue bus into three-dimensional, mobile artworks. Add Fuel, who typically reinterprets the traditional "azulejo" tile designs of his native Lisbon, took inspiration from the traditional textile patterns synonymous with Stavanger. Hama Woods' design is specially commissioned for Kolumbus' new el-buses - which run solely on electricity - while Ernest Zacharevic's design channels the spirit of Mondrian and Martin Watson's includes a trademark tapestry of multi-coloured graffiti.

Kolumbus administrate the public transport in Rogaland County. From Monday to Friday, 85,000 journeys are registered daily on the company's buses. The first four designs mark the beginning of a long-term partnership between Nuart and local bus company Kolumbus to produce a series of curated 'Street Art Buses' over the next three years.  
Art City

The project is the latest development in Nuart's long-term strategy to establish Stavanger as the world's first "Art City" through producing a public art programme that runs alongside and finds convergence points between Street Art and the region's Smart City programs. The intent being to develop the region as an international 'hub' and destination for Street Art culture all year around.

*"Nuart's goal is to make art a part of people's everyday lives: to bring art out of museums and galleries onto the city streets. This collaboration with Kolumbus is just one of the many ways in which we are able to achieve this goal"* said James Finucane, General Manager at Nuart Festival. Live Kolstad Kvalsvik, Advisor for Kolumbus said: *"These mobile artworks allow even more people to see and experience Nuart Festival. Nuart profiles Stavanger in an exciting way and makes Rogaland a better place to live and work, fully in line with our vision. We are very pleased with the results and looking forward to getting all these great buses on the road."*

Nuart Festival 2016 takes place from from 8-11 September.

[nuartfestival.no](http://nuartfestival.no)

For more comments from Kolumbus, please contact information adviser Live Kolstad Kvalsvik  
40 49 83 95  
[live.kvalsvik@kolumbus.no](mailto:live.kvalsvik@kolumbus.no)

For more comments from Nuart Festival, please contact Anne Schmidt (Press Officer)  
932 66 343  
[press@nuartfestival.no](mailto:press@nuartfestival.no)



# Dismayland Nord

by Jeff Gillette

A SOLO EXHIBITION  
AT NUART GALLERY  
8. SEPT - 1. OCT

OPENING 8. SEPT - 19:00





# GENERIC QUESTIONS

Carlo McCormick

This year Nuart celebrates the hundredth anniversary of Cabaret Voltaire and the founding of Dada. Simply put we might say that never before had a group of artists faced so directly the absurdity of life, and perhaps not since then have artists been able to fully ignore these complete absurdities. As you put your public art out into this world now, how do you address the cruel and hilarious absurdities of life?

## ADD FUEL

I tend to look at life as a chain of absurdities and odd events interlaced with some less weird things happening in the middle. My works has this inherent double meaning (and double vision) effect of looking into traditional elements, almost forgotten themes, and make them somehow new and contemporary. So in my art I use this way of thinking to add some semi-humorous elements, inserted in a serious and contemplative concept.

## FINTAN MAGEE

I guess cruelty and absurdity in life is really just based on your individual view point. I just try to document and be inspired by what's around me.

## EVOL

Well, you're right, there's so much shit going on that it's hard for any person to deal with. We should remind ourselves of the cruel ones. All though I personally don't want friends who's telling me what to think, and I don't tell my friends what to think either. When I was younger I felt my art should consist of all my critiques, until I found out that things can just be good. And for the good. Anyway, I prefer to give hints and make the spectators make up their mind about it themselves.

A thought that is not made by one himself is not very fertile anyway. And don't forget to celebrate all the hilarious absurdities of life, there's so much vitamins for the brain in those...

## JEFF GILLETTE

Loveable contemporary icons (Disney, etc.) are placed in my work to juxtapose dystopian landscapes of 'worst case scenarios:' Post Nuclear Holocaust, Filthy Landfills and Third-World Slums. A pessimist by nature, this is my own way to cull some humor out of a potentially depressing, hopelessly tragic world future we are facing now.

## KENNARDPHILLIPPS

100 years ago dada responded to the horrors of the first world war with a cry of anarchy and mash-up. Respectable society was duly outraged. Today their work doesn't outrage, it sells for millions. Looking back, Dada appears as a logical response to a war in which millions died for a few acres of mud. In a sense the shards of their work scattered through performance, publication, poems and collage was social realism about the politics of massacre that many of them had experienced first-hand. The work and actions of the Dadaists reverberates now. Artworkers today are working in global laboratories rather than studios. Researching and developing strategies and tactics that can rip through the corporation of images that bombards us at every turn, every screen, every street, searching for forms that refuse our current political/social/economic massacres.

## NIPPER

Wow! This is the first question! How about a dark room and a lamp? The cruel and hilarious absurdities of life? Hasn't it always been this way? I, like Knut, walk down to the beach and raise my hand out towards the on rushing tide and say to the sea "Stop! Do not come in!". I do not know that we can ever effect the moon. All we can do is be prepared to stand in our folly. Or, it could be, we are directing our request to the wrong body?

Nuart is also marking the five hundred years since the publication of Thomas More's Utopia, from which we inherit this wonderfully impossible ideal of utopia. How do we continue to believe in a utopian paradigm of hope and progress and express it now in this dystopian present?

#### ADD FUEL

I believe it's all about doing what you love and really trying not to think much about anything else. I can elaborate on that. So, by doing what you believe is right, by putting your heart in your work/art you are being honest and sincere. This is the way I try to stay positive and true in an ever so distorted world. Utopia as a reality is impossible, but a common ground being a "state of prosperity" is not so crazy to believe in. This I think can be achieved if we as human beings feel fulfilled as persons in our daily lives. How do you do that? Do what you love.

#### FINTAN MAGEE

I have never really believed in a utopian paradigm, I think the world is what it is and I am certainly not an idealist or a pessimist. I think the best we can hope for is survival and relative happiness. Right now we are moderately successful at both.

#### EVOL

This ongoing "Plattenbauten" project of mine (the miniature prefab housing blocks) was initiated out of the same discrepancy between demand and reality. Though I can't really say how much of an influence Thomas Morus' book was for the Socialist idea to create a perfect and equal world, I mean these dreams of an ideal society has existed since the old Greek. Architecture is anyway a big inspiration for me, being not only a good metaphor and clear indicator for the state of a society, but also defining our living space and even providing us with the surfaces to work on. I found these iconic socialist prefab buildings being a perfect symbol for this failed utopia, which has cynically turned into symbols for a non-functioning class society. The idea behind this was to install small reminders of their bigger brothers from the outskirts back into the beautified commercialized centers and to keep these symbols of a failed utopia and class society present in the collective memory of the city. How do we continue? Spread the love and you will feel the hope inside. Mind the past and learn from it. And maybe we should finally overcome this motherfucking greed!

#### JEFF GILLETTE

When I was in Nepal for two years with a lot of time on my hands for reading, I discovered the German Philosopher Arthur Schopenhauer (a predecessor to Nietzsche). His Metaphysical/ Buddhist /Nihilistic outlook is that life is pretty much a mistake: endlessly mired in pointless agony, fear, hunger, destruction and lust. All that exists is this brief, ever-present, personal dystopia we are trapped in and the infinite void that lies beyond. One of the only respites from this turmoil is to immerse oneself in Aesthetic Experience. Contemplation of Nature and Art can become one's Savior either by losing oneself in it or even better, working on becoming what Schopenhauer calls 'the creative genius.' I feel fortunate that visual art has become my obsession, my psychic umbrella shielding me from a potentially terrifying

world slipping into inevitable doom. Pass me the Cobalt Blue please...

#### KENNARDPHILLIPPS

Brecht said that in his writing he didn't want to start from the good old days but the bad new ones. The most pungent visions of utopia today are those that are soaked through and through with the bad new days. It is through confronting what's here NOW that activist art throws a moving beam of light on what corporate imagery shows as stable and inexorable. What's utopian in our time is to rip through an advert that offers utopia in a diamond ring and under the rip reveals who is mining the diamonds, where they are, how they live. It is utopian to show we are not blind to our position in the chain of demand and that we can get together and demand to break that chain.

#### NIPPER

Our narratives are way too complex and never so clean as to be able to describe the present moment as simply dystopian. Undoubtedly there are tremendous issues on all sides. Yet! I can point to things in which we can be hopeful. I find wonder in others more than I do not. For me, Utopia is not a static destination. It's momentary. To be constantly created over and again and found. The 'real world' that we know as society and culture is a fiction to which we give substance. We sleep to awaken to the world that is to come. Why? Because we are creative. We are allowed to reform and create over and remould! What is beautiful is the legitimate diversity of each one, and of our creative collective possibilities. It is this diversity of possibility in how we can meet and envisage that remains a hope. We live in the specter of hope and if it will ever come. Perhaps hope arrives everyday, but it does not take the form we expect of it? Perhaps we need to stop to take time to look again and to reconsider? What is difficult is the everyday. It is like we sit upon a train that shuttles us from A.M. Station to Night Station and back. Along the ride maybe we glimpse out of the window as it all blurs by. Making and placing art into the world is the incursion onto the passive tracks that speed through the wild. From civilisation to civilisation, Amen. It is a form of charge to derail the network of our inertia. In a sense the art enables us to step off and walk into the wild. We run with the wild things. It is the feel of grass barefoot.

There is much talk now that we have already come to the fruition of this first wave of Street Art's possibilities and are now on to something else, something post-street art that extends this language of intervention in different directions. Culture is predicated on an act of creation, but this creativity is based off a contrary impulse of destruction. Art gives life to new ideas and ways of seeing but it does so in a murderous fury that more often seeks to kill, which is probably why every other generation comes to make declarations like 'painting is dead.' Do you feel we are at some sort of end for what is traditionally thought of as street art, and if so in what direction are you trying to go beyond this simple definition?

#### ADD FUEL

I don't really think that painting is dead. I believe that there is much more that can (and is) being achieved nowadays in terms of urban interaction. From sculpture to installation (digital and analog) there is a lot of ground still to explore. Personally I love to paint, but I'm always aiming to have my work as a ceramic panel whenever possible (whether it be for events or private commissions). But I don't want to only be doing one thing, so I'm constantly trying to come up with new ideas. Street art is such a broad concept nowadays that it extends beyond muralism. Urban art, public art, public interventions, performances, all of these concepts are being debated and evolving organically. I guess what I'm trying to say is that for me personally it's very difficult to predict what's to come.

#### FINTAN MAGEE

I think we are coming close to an end yes, or at least a transition period. Art is constantly recycling itself but predicting its direction is very difficult. I see it headed in a similar direction as Modernism which would see less focus on traditional methods such as painting and more focus on installation work and new media. The DIY element in street art makes it difficult to imagine how this will work though. I guess we just have to wait and see.

#### EVOL

Whoever puts art in a public space meant to communicate with the public, both traditionally installed/commissioned works as well as for illegally installed works. They may differ on the 'targeted audience' of course, but art is a reflection and contribution to the state of things and society because it can never 'die'. Only certain ideas, forms or topics can run dry when they just don't talk to anyone anymore. And if everything is covered in colorful murals, regardless of how good they might be, it will just become the same pink noise as advertisement and your eyes and mind will start gasping for some blank space. Thinking of any kind of art in a primarily visual way may have run a little dry, but there's so many more ways to intervene, even without the possibilities that come

with modern technologies /as a tool or a playground, there is a lot of psychological ways to influence, interact or question the routines or pattern of behavior or perception.

#### JEFF GILLETTE

Street Art to me is an aesthetic awareness gifted to people who would not ordinarily experience artistic talent and creative expression directly. Everywhere there are bare, old walls that would do well to have something interesting put on them. Here in Southern California, we have hundreds of miles of freeways bounded by high, ugly walls. We, as in the government, should provide scaffolding, paint and stipends to budding artists and let them beautify the cityscape in designated areas. It would be a lot cheaper and much more productive than the anti-graffiti and at-risk youth programs we pour money into now.

#### KENNARDPHILLIPPS

Street art began as cave art. The most direct stenciling on walls was created hundreds of thousands of years ago in caves when they placed their hand on a cave wall and put color all round their fingers, leaving a negative image of their hand. They are still there. There ain't nothing new. In the Middle Eastern revolutions they risked their lives to paint images of events as they unfolded and they still do. There are no designated graffiti areas funded with public money in most countries. The artworkers are risking their necks to say through images what's been banned. All over the world street art is deeply significant, it is a means (maybe the only means) for the increasingly silenced to speak in public to the increasingly silenced.

#### NIPPER

An aspect in street art that has been important, to me, has been its move away from the symbols enshrined in the gallery and the unwrapping of those powerful gods. It has been a move into our everyday and places us into the everyday. I find there is a value in street art when I make it only as "GIFT"! It's more iconoclastic this way. I simple make my little bits and pieces. Making street art has been a breaking with existing structures and this task I don't see as completed, yet, perhaps the first wave is over. This is not something I really think about. I just walk. Often through the smoke and hold to a fragile fidelity, to an idea that the object of art can be a vehicle which we experience as having a potency to bring us to a sense of our own radical subjectivity. A work on the street can cause us to step out for a moment and see, but the progression can only continue through how we actively move on from that point and allow shared space to trigger our creativity. So, when we see the world around us, it begins to resonate with us. The next 'move' might not be what we find in the streets, but how we collectively come to see the street? In post-street we will all become bad timekeepers, but better storytellers, because on our journeys we will be looking to play creatively with the surroundings, allowing our eyes to rest on that which resonates within: we find triggers, causing us to traverse the fantasy of our imagination, evoking its images, words and sounds. And a friend's late arrival will be a prelude to a story to come.

Not so long ago Nuart was one of but a few organized curatorial showcases for the DIY sensibilities of a then emergent public art form. Today there are too many festivals of this sort to count, all over the world at almost any time of the year. How has this proliferation of opportunity and exposure changed your work and the intimacy of the scene in which it was born? Is it all good, or are we nearing a point where it is just too much?

#### ADD FUEL

When I started to participate more and more in organized events, I felt that my work shifted in some directions I was not expecting. This happened due to the locations of the intervention. I try to adapt my work to the country I'm in, work with that country's tradition and culture. So traveling allowed me to explore my work in ways that most of the times I never even thought possible. It was not a negative thing for me, at all. So, the fact that there are so many opportunities right now for artists to showcase their work is of course very interesting and can be very prolific for an artist's career. Personally I feel that the possible downside of this is that sometimes the entities behind the organization of these events look more towards quantity of artists/artworks, rather than quality, or on another point of view, they tend to go for the "safe choices", meaning, always the same artists in a lot of these events.

#### FINTAN MAGEE

I think we are in the middle of the peak right now. It's crazy how many festivals are happening. I think it has to slow down soon. I think there is still plenty of possibilities to keep festivals fresh, I would just love to see some variations in the content of festivals. It would be great to see more sculptures and installations etc. Everything seems very mural focused right now. I guess with the budget restraints many festivals having sculpture and other mediums are difficult.

#### EVOL

Honestly, it seems there's a demand for it. So, on one hand I can't see anything negative in people from all over the world organizing these events and making people that would never meet, work together. The exchange and sharing is a good thing I think. And on the other hand, you wouldn't have to participate if you don't want to either. In my case, ideally a good work rather starts with a specific place you found and not with an invitation to a festival as such. So I'm not doing these very often.

#### JEFF GILLETTE

There can never be too much art or too much exposure to art. Art Festivals like NUART provide for a venue to create and appreciate art outside of the gallery or museum. Since these events are spearheaded by like-minded individuals with artistic ideals, the art is consistently of high caliber. Every city should have a festival like this at some time!

#### KENNARDPHILLIPPS

It's not possible to have too many images in our cities made by street artworkers. Public space is being eaten up by corporations and spat out as billboards of every shape, size and medium. Increasingly digital adverts suck our eyes into a pixelated void. Whether it's painted illegally by the cover of night or legally in a festival of street art it is vital that street

artworkers proliferate, congregate and agitate. They are the counter-voice to the money men who are taking over our cities and turning them into advertisements for themselves.

#### NIPPER

Festivals are not that interesting to me. They're not everyday life. Although, they have a role because they give us spaces in which we can celebrate. That festivals have exploded is a mark of how people have come to regard this form of this public art. Let people play. Let them have fun. Can there ever be too much art? For too long everyday life has been devoid of it. The party has only just kicked off. Let's get drunk! And when we wake up from it all with a headache, I'm sure we can find someone left with a bucket of grey paint and a roller. Festivals are not that interesting to me. They're not everyday life. Although, they have a role because they give us spaces in which we can celebrate. That festivals have exploded is a mark of how people have come to regard this form of this public art. Let people play. Let them have fun. Can there ever be too much art? For too long everyday life has been devoid of it. The party has only just kicked off. Let's get drunk! And when we wake up from it all with a headache, I'm sure we can find someone left with a bucket of grey paint and a roller.

CARLO MCCORMICK is an esteemed pop culture critic, curator and Senior Editor of PAPER magazine.

His numerous books, monographs and catalogues include: *TRESPASS: A History of Uncommissioned Urban Art*, *Beautiful Losers: Contemporary Art and Street Culture*, *The Downtown Book: The New York Art Scene 1974-1984*, and *Dondi White: Style Master General*.

His work has appeared in numerous publications including: *Art in America*, *Art News*, and *Artforum*.



Woodcut of Utopia, as it appears in the 1518 Basel edition of Thomas More's *Utopia*

Building the future is the title of Nuart's newly launched series of dynamic weekly workshops for children and families. Four fun and educational workshops on consecutive Sunday's will explore Nuart's twin topics for 2016: "Utopia" and how to build it, and Dada's desire to make "Art part of everyday life".

Each workshop will offer a fun, educational and creative workshop for children and families with a focus on sustainability, creativity, environment and the city. The workshops will take place each Sunday during the Nuart Festival exhibition period from Sunday 18 September to Sunday 9 October.

All events are free to attend.  
18.09 : CHALK DON'T CHALK  
25.09 : PAPPERIET  
02.10 : STREET ART HIDE-AND-SEEK  
IN COOPERATION WITH STENCIBILITY FESTIVAL, TARTU  
09.10 : STREET PRINTING

12:00–15:00 each Sunday at Tou Scene,  
Kvitsøygata 25, 4014 Stavanger.

Building inclusive, healthy, functional, productive and liveable cities is one of today's greatest challenges. A key part of developing these cities is engaging local communities in designing them.

Cities emerged because people gathered at crossroads to exchange goods & services but perhaps more importantly, ideas. Nuart's series of events and workshops will act as this "crossroads". Bygge Framtiden embraces the concept of "placemaking": a bottom up approach that empowers and engages people in ways that traditional planning processes do not. It draws on community assets and skills rather than relying on professional "experts", and unlike your usual planning process, aims to be a lot of FUN!

Each Sunday workshop promises a unique and creative experience, run by engaged and passionate staff, and promises to provide children of all ages with a lively and memorable experience!

Bygge Framtiden / Building The Future is developed by Nuart in association with partners Block Berge Bygg, Stavanger Kommune and Levekårsløft.

# BYGGE FRAMTIDEN / BUILDING THE FUTURE

18.09 / 25.09 / 02.10 / 09.10

Bygge  
Framtiden





**NUART BRINGS ART TO THE PEOPLE**



**WE BRING PEOPLE TO THE ART.**

**AVINOR SOLA**

## BEKJENTSKAP ØNSKES

### Billett merk: Byliv!

Jeg heter CID og er et prosjekt i min beste alder - ung, ambisiøs og full av pågangsmot.

Min jobb er å gjøre bylivet i Stavanger sentrum enda bedre, slik at både du og mange andre ønsker å bo her, arbeide her eller besøke oss.

Jeg søker deg som har en draging mot byer som tiltrekker seg et mangfold av mennesker og som har egne tanker og konkrete ideer om hvordan du selv kan bidra til dette.

Alder, kjønn og interesser har ingen betydning, men du må være litt forelsket i Stavanger sentrum, ha pågangsmot, tåle ærlige råd og være "sulten" nok til å finne løsninger som kan sette din ide ut i virkelighet. Din idé vil alltid være din idé! Det jeg kan bistå med er å være sparring-partner, gi råd om hvordan du kan gå videre og om hvem du eventuelt kan samarbeide med.

Er du den jeg leter etter? Send en e-post til [kristin.gustavsens@sakg.no](mailto:kristin.gustavsens@sakg.no).



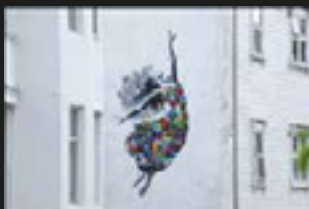
CITY IMPACT DISTRICTS  
STAVANGER SENTRUM

SØREGATA 30  
4006 STAVANGER  
+47 922 07 555

*City Impact Districts (CID) er et FoU-prosjekt, der Stavanger Sentrum AS, Urban Sjøfront AS, Stiftelsen Grønn by og Stavanger kommune sammen jobber for en positiv sentrumsutvikling i Stavanger. Mandatet er å følge opp de virkemidlene i KDP Stavanger sentrum som ikke kan inngå i den juridiske delen av planen. Prosjektet er finansiert av partene og Kommunal- og Moderniseringsdepartementet.*

# Flügger farve

[www.flugger.no](http://www.flugger.no)



I år som i fjor leverer vi maling og verktøy til gatekunstnerene.  
Lykke til med Nuart 2016!

**H&M malerservice**

[www.hmmalerservice.no](http://www.hmmalerservice.no)







## Når duse farger møter styrke og kraft

Fargekontraster kan skape en energi som man ikke kan oppnå ved matchende nyanser. Vi prøver her å vise hvordan vakre motsetninger kan møtes i felles harmoni.

Fargene bestemmer følelsene i rommet, og med spennende kontraster kan du skape liv og bevegelse med sterke farger, og samtidig gi følelsen av ro og harmoni med dusere nyanser.

Kontraster kan skape dynamiske rom fulle av overraskelser, og kontrastene kan lett finnes i undertonene, som f.eks. i overflater på tekstiler eller i fargedekorasjonene og bildene på veggen din.

Trenger du flere råd, er du alltid velkommen til å ringe eller stikke innom din lokale Flügger farve.



Vi hjelper deg fra start til et flott resultat

## Flügger farve

til alle dere med nye prosjekter

[flugger.no](http://flugger.no)

12312\_34/16





**MONTANA  
GANS**



#  
the street  
is our  
gallery

Artist Galleries /

News /

Interviews /

Videos /

Festi-bitions /

Artist Calls /



*In fun we trust*



Askew One at work in New Zealand

[www.instagramfite.com](http://www.instagramfite.com)

@instagramfite

INSTITUT  
FRANÇAIS

FRANSKKURS



Lær  
fransk  
i et  
fransk miljø

FRANSKKURS ALLE NIVÅER • KONVERSASJON •  
SKREDDERSYDD UNDERVISNING •  
KURSSTART: 12. SEPTEMBER

VI HAR MYE Å TILBY DEG  
FRANSKKURS I MEDIATEKET | E-BIBLIOTEK  
UTSTILLING | FOREDRAG | AKTIVITETER FOR BARN  
VGS OG UTDANNING I FRANKRIKE

stavanger@france.no tlf. 51 53 82 40 [www.france.no](http://www.france.no)  
Institut français i Stavanger - Løkkeveien 52 - 4008 STAVANGER

— GRAFFITI ART —  
*Urban Contemporary Art Magazine*



**SUBSCRIBE NOW!**  
— *One year subscription* —

4 issues of Graffiti Art Magazine  
*132 pages - French & English texts*

+  
The Urban Contemporary Art Guide 2016  
*260 pages - French & English texts*

[www.graffitiartmagazine.com](http://www.graffitiartmagazine.com)



Du er  
**fantastisk!**

Unn deg noe godt  
under Nuart!

ostehuset™

**CAFE & TAKE-AWAY**

HOSPITALGATEN 6, RYFYLKEGATA 30, JÅTTÅVÅGVEIEN 12  
TLF 51 86 40 10



Myhregaarden Hotel

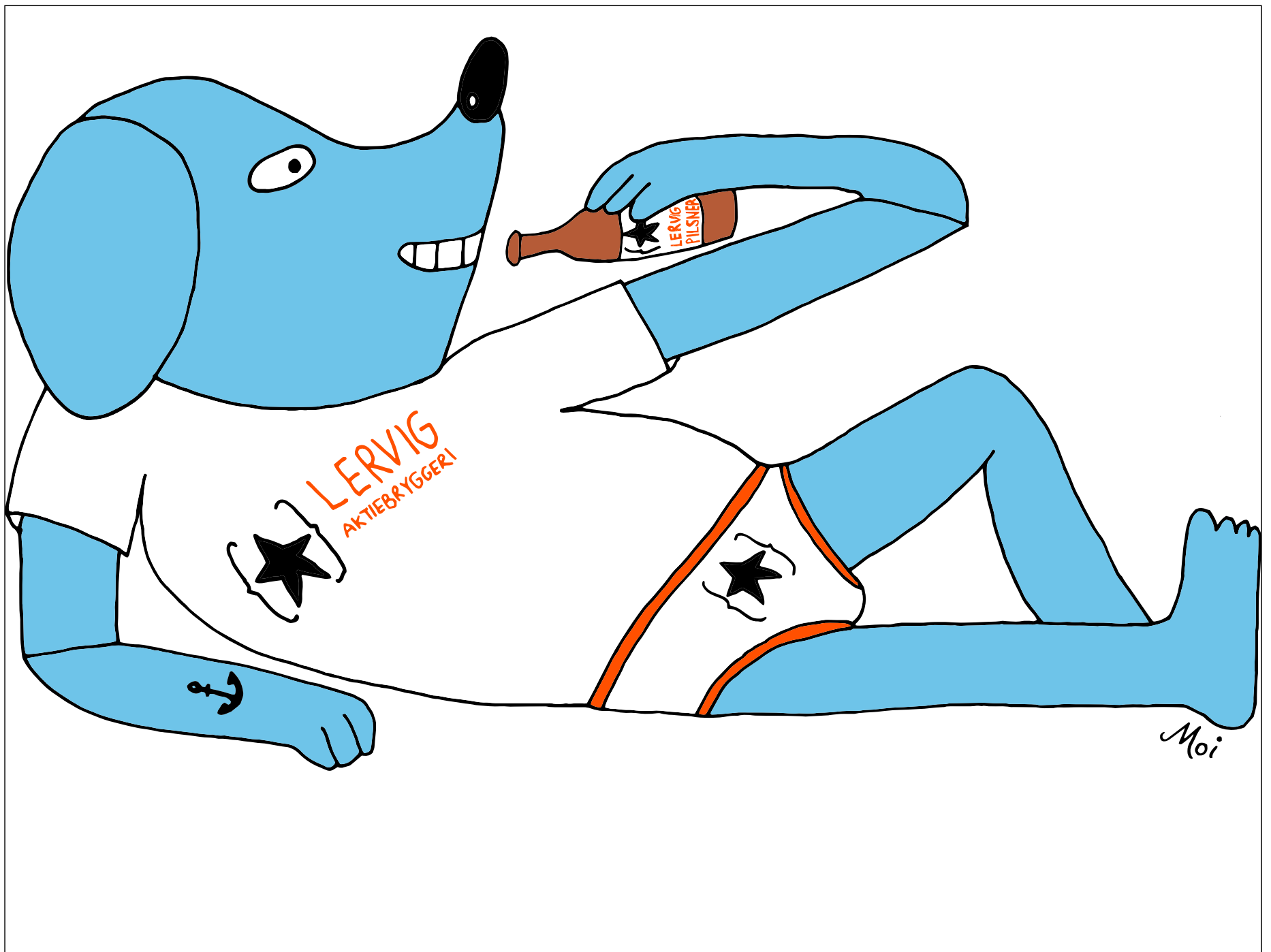


**OFFICIAL  
FESTIVAL  
HOTEL**

Graphic design practice based in London. Specialised in books, artist catalogues and visual identities.

**Studio Bergini®**

[info@studiobergini.eu](mailto:info@studiobergini.eu) [studiobergini.eu](http://studiobergini.eu) Unit 2201, 92 White Post Lane, Hackney Wick, E9 5EN, London, UK



Leverandør av alle trykksaker til Nuart – alt innen digitaltrykk

Fredtunveien 16A, 4050 Sola – Telefon: 932 15 435 – E-post: [post@kgfosshagen.no](mailto:post@kgfosshagen.no)

# IS IT ART?

**skilthuset**  
T O V A C O

[www.skilthuset.no](http://www.skilthuset.no)

More than  
machines

NÅR NUART STARTER MED "BLANKE ARK"  
BISTÅR VI SLIK AT VISJONER BLIR  
REALISERTE. UMLEIE AV MASKINER OG  
UTSTYR TIL ALLE TYPER PROSJEKTER.

[www.ramirent.no](http://www.ramirent.no)

**RAMIRENT**

# NUART 2016 UTOPIA BOXSET

A BOXSET OF 14 ORIGINAL, LIMITED EDITION PRINTS  
FROM THIS YEAR'S NUART ARTISTS



ERON



FINTAN  
MAGEE



HENRIK  
ULDALLEN



EVOL



SPY



ADD FUEL



MTO



HYURO



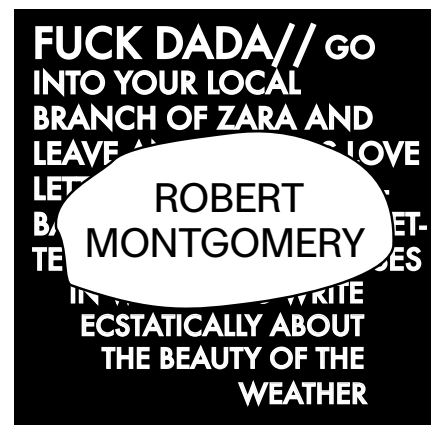
JAUNE



AXEL VOID



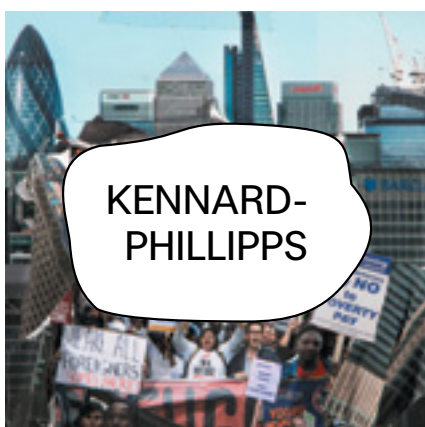
NIPPER



ROBERT  
MONTGOMERY



JEFF  
GILLETTE



KENNARD-  
PHILLIPPS

AVAILABLE FROM



**ADD FUEL** PT  
**AXEL VOID** ES  
**ERON** IT  
**EVOL** DE  
**FINTAN MAGEE** AU  
**HENRIK ULDALEN** NO  
**HYURO** AR  
**JAUNE** BE  
**JEFF GILLETTE** US  
**KENNARDPHILLIPPS** UK  
**MTO** FR  
**NIPPER** NO  
**ROBERT MONTGOMERY** UK  
**SPY** ES

